STRESS, RHYTHM AND INTONATION

J. D. O'CONNOR

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BBC English courses

STRESS, RHYTHM AND INTONATION

adapted from

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by

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PREFACE

MANY students learn to make the individual sounds of English correctly enough, yet their speech remains barely intelligible to English ears. The reason for this paradox is usually to be found in faulty rhythm and intonation.

The present book presents a course of eight lessons on English stress, rhythm and intonation by Mr. J. D. O'Connor, Lecturer in the Department of Phonetics at University College, London. The course has been adapted from the complete course of pronunciation recorded by the author for the BBC. The lessons are illustrated by recorded examples, with carefully timed pauses in between. These pauses enable the learner to repeat or 'echo' the sentences after the English speakers until the correct stress-patterns and tunes have been absorbed and can be faithfully reproduced.

This symbol at the side of a text means that it is one of the examples recorded on a BBC disc or cassette.

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LESSON 1

Stress and Rhythm

The characteristic rhythm of English speech depends upon the stressed syllables. In English sentences those words which are most important to the meaning at the moment of speaking always contain a stressed syllable. The basic rule of English rhythm is that the stressed syllables follow each other at regular intervals of time, that is to say there is the same amount of time between each pair of stressed syllables in a given sentence.

A simple illustration of this rule is found in counting. From 1 to 6 every syllable is stressed, and they follow each other like a regular drum beat: 1 2 3 4 5 6. The number 7 has two syllables, the first one stressed and the second unstressed, and this means that the two syllables have to be said in the same space of time as the other single syllables. The sequence 1 2 3 4 5 6 7 8 9 10 has eleven syllables, but only ten rhythmical beats, corresponding to the ten stressed syllables. The stressed syllables must occur on the regular beat, and the unstressed syllables between them must be fitted in between the stressed ones. The number 11 has three syllables altogether, and only the middle one is stressed. That syllable must be in time with the ten previous ones, and when we come to 13 14 15 and so on, which have the first syllable stressed, the regular drum beat of these syllables does not change at all, and the unstressed second syllables have to be got in between the others without interfering with the beat.

These characteristics of English counting are illustrated in the first exercise, which is in three stages: counting from one to six, then from five to ten, and then from nine to twenty. Learners should repeat each stage aloud after the speaker and try to keep the drum beat of the stressed syllables falling regularly through each stage. Stresses are shown in the text by placing the mark (′) *before* each syllable which must be stressed.

′One, ′two, ′three, ′four, ′five, ′six...
′five, ′six, ′seven, ′eight, ′nine, ′ten...
′Nine, ′ten, e′leven, ′twelve, ′thirteen, ′fourteen, ′fifteen, ′sixteen, ′seventeen, ′eighteen, ′nineteen, ′twenty...

Counting is the simplest form of rhythmical exercise. Perhaps the next simplest form is children's verses and counting games. The next exercise is a counting game. It is played after eating fruit with stones, and consists of reciting a list of eight occupations for men, one for each stone. The occupation which is reached with the last stone is supposed to be the one a boy will grow up to be. Again the beat is absolutely regular. The speaker on the record says first one half, then pauses, then the other half and pauses, and then the whole list and pauses again. In each pause the learner must repeat what has gone before. He must do this aloud, and in the same rhythm as the speaker.

'Tinker, 'tailor, 'soldier, 'sailor...
'rich man, 'poor man, 'beggarman, 'thief...
'Tinker, 'tailor, 'soldier, 'sailor, 'rich man, 'poor man, 'beggarman, 'thief...

Next follows a very well-known nursery rhyme, one which every English child learns at a very early age. It has four lines, the first and third each have four stressed syllables, the second and fourth each have only three, but each one keeps the same beat going. It is read on the record first line by line, and then two lines at a time.

'Jack and 'Jill went 'up the 'hill...
To 'fetch a 'pail of 'water...
'Jack fell 'down and 'broke his 'crown...
And 'Jill came 'tumbling 'after...

'Jack and 'Jill went 'up the 'hill to 'fetch a 'pail of 'water. 'Jack fell 'down and 'broke his 'crown and 'Jill came 'tumbling 'after.

Here is another rhyme of the same kind, and with the same pattern of syllables. This time each line has four stresses, and again there are four lines, said first line by line, then two at a time.

'Twinkle, 'twinkle 'little 'star...
'How I 'wonder 'what you 'are...
'Up a'bove the 'world so 'high...
'Like a 'diamond 'in the 'sky...

'Twinkle, 'twinkle 'little 'star,
'How I 'wonder 'what you 'are...
'Up a'bove the 'world so 'high,
'Like a 'diamond 'in the 'sky...

A further example of the same four-line type, with alternate stressed and unstressed syllables, four stresses to the line:

In 'winter 'I get 'up at 'night...
And 'dress by 'yellow 'candle'light...
In 'summer 'quite the 'other 'way...
I 'have to 'go to 'bed by 'day...

In 'winter 'I get 'up at 'night,
And 'dress by 'yellow 'candle'light...
In 'summer 'quite the 'other way,
I 'have to 'go to 'bed by 'day...

In the foregoing examples there was one unstressed syllable between each pair of stressed syllables. Next comes a verse which has two unstressed syllables between each pair of stressed syllables. This gives a sort of galloping rhythm, but the stressed syllables still form the same drum beat as before. There are four lines with three stresses in each line.

I 'like to go 'out in the 'garden...
I 'like to get 'up on the 'wall...
I 'like to do 'anything 'really...
But I 'hate to do 'nothing at 'all...

I 'like to go 'out in the 'garden,
I 'like to get 'up on the 'wall...
I 'like to do 'anything 'really,
But I 'hate to do 'nothing at 'all...

The popular sort of comic verse called a limerick, has a similar pattern. It has five lines, the first two with three stresses, the next two with two stresses, and the last one again with three stresses. There are two unstressed syllables between each pair of stresses. Here is an example.

There 'was a young 'man of De'vizes...
Whose 'ears were of 'different 'sizes...
'One was so 'small...
It was 'no use at 'all...
But the 'other won 'several 'prizes...

There 'was a young 'man of De'vizes,
Whose 'ears were of 'different 'sizes...
'One was so 'small,
It was 'no use at 'all...
But the 'other won 'several 'prizes...

When there are the same number of unstressed syllables between each pair of stresses it is fairly easy to keep the regular drum beat of the stresses going, but it is a little more difficult to do this when there are different numbers of unstressed syllables between pairs. In the next example there are four stresses in each

line, but the first and third lines have no unstressed syllables between the stresses, whilst the second and fourth have one unstressed syllable between each pair, yet the stresses still form the same regular beat, and each line takes the same length of time to say as the others.

'One 'two 'three 'four...
'Mary 'at the 'cottage 'door...
'Five 'six 'seven 'eight...
'Eating 'cherries 'off a 'plate...

'One 'two 'three 'four,
'Mary 'at the 'cottage 'door...
'Five 'six 'seven 'eight,
'Eating 'cherries 'off a 'plate...

In the next example there are also four lines, but the first and third have four stresses whilst the second and fourth have only three. The number of unstressed syllables between varies from two to four, but still the regular drum beat of the stresses keeps the lines moving with the same basic rhythm.

There 'was a little 'girl and she 'had a little 'curl...
'Right in the 'middle of her 'forehead...
'When she was 'good she was 'very very 'good...
But 'when she was 'bad she was 'horrid...

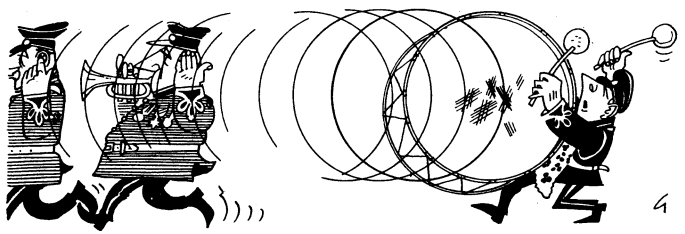
There 'was a little 'girl and she 'had a little 'curl,
'Right in the 'middle of her 'forehead...
'When she was 'good she was 'very very 'good,
But 'when she was 'bad she was 'horrid...

Learners who can say these simple, regular verses correctly will have a firm foundation for the less regular rhythms of ordinary English speech.

LESSON 2

Stress and Rhythm

The rhythm exercises in the previous lesson consisted of simple children's verses where the pattern of stressed and unstressed syllables is rather regular. The first exercise in this lesson is a little more difficult. It is a verse, a serious verse this time, which has exactly the same pattern of lines and stresses as the limerick, but the number of unstressed syllables in between the pairs of stressed is sometimes one and sometimes two, so that the absolute regularity of the limerick is missing. Nevertheless the stresses still form a drum beat as before and this beat must be kept going all through the lines.



Give a 'man a 'pipe he can 'smoke...
Give a 'man a 'book he can 'read...
And his 'home is 'bright
With a 'calm de'light...
Though the 'room is 'poor in'deed...

Give a 'man a 'pipe he can 'smoke...
Give a 'man a 'book he can 'read...
And his 'home is 'bright...
With a 'calm de'light...
Though the 'room is 'poor in'deed...

In ordinary speaking the number of unstressed syllables between each consecutive pair of stresses varies considerably. This is one of the main differences between prose and verse, so it is important to be able to keep the drum beat of the stresses going regularly no matter what the number of intervening unstressed syllables. Here is an exercise designed to help do this. The exercise starts with a sentence containing three stresses with two unstressed syllables between each pair, so that the rhythm is quite simple and regular like the first line of a limerick. Then the sentence is changed so that there is only one unstressed syllable between the second and third stress, and then again so that there are no unstressed syllables between the second and third stresses. But in each case there are still two unstressed syllables between the first and second stresses, so that this exercise helps to maintain the regular drum beat of the stresses while varying the number of unstressed syllables between one of the pairs. There are four sets of examples here, with three sentences in each set, so twelve sentences in all. Say each sentence after the speaker, and try to keep the same rhythm as him.

Can 'anyone tell me the 'time?...
Does 'anyone 'know the 'time?...
Does 'anyone 'know 'Tom?...

I'm 'going to 'town for the 'day...
I'm 'going to 'town to'day...
I'm 'going to 'town 'now...

'What do you 'want me to 'do?
'What do you 'want to 'do?...
'What do you 'want 'done?...

'I've got a 'better i'dea...
'I've got a 'better 'plan...
'I've got a 'good 'plan...

The same type of exercise, but with the number of unstressed syllables between the first two stresses diminishing, and the two unstressed syllables between the second and third stresses remaining throughout. Again there are four sets of three examples.

I 'didn't be'lieve it was 'true...
I 'didn't 'think it was 'true...
I don't 'think it was 'true...

What a 'sensible 'piece of ad'vice!...
What a 'useful 'piece of ad'vice!...
What a 'wise 'piece of ad'vice!...

I'm 'perfectly 'certain you're 'right...
I'm 'almost 'certain you're 'right...
I'm 'quite 'certain you're 'right...

He's the 'happiest 'man in the 'world...
He's the 'nicest 'man in the 'world...
He's the 'best 'man in the 'world...

The rhythm exercises conclude with a long passage of ordinary speech. In ordinary speech the drum beat of the stressed syllables does not continue through the whole long passage in the same time. It varies considerably in tempo, depending on the number of unstressed syllables between the stresses. If there are a lot of them the beat of the stresses is slower, if not, the beat is quicker. But between the pauses — that is, within the small groups of words all said together, and corresponding as it were to the lines of a poem — the drum beat is still perfectly regular. Comparing one group of words with another the beat may be quicker or slower but inside each group that beat is regular. A final point to note is that unstressed syllables at the beginning of a group are said rather quickly.

The 'weather in 'England... can 'change 'very 'quickly... 'One 'day 'last 'week... I 'went for a 'walk in the 'country... 'When I 'started... 'early in the 'morning... the 'weather was 'beautiful... The 'sun was 'shining... the 'sky was 'blue... and there were 'no 'clouds at 'all... In the 'middle of the 'morning... a 'sudden 'change 'came... A 'cool 'wind 'started to 'blow... 'black 'clouds 'covered the 'sun... and in a 'very 'short 'time... it 'started to 'rain 'heavily... There were 'no 'houses in 'sight... and I had 'no 'coat with me... so I got 'very 'wet in'deed... and 'very 'cold 'too... 'After a'bout an 'hour... I 'managed to 'catch a 'bus... which 'took me 'home... But 'when I ar'rived... I was 'shivering and 'sneezing... and I've 'had a 'cold 'ever 'since... I 'ought to have 'taken my 'coat... We 'sometimes 'say... that 'England is the 'only 'country... where you can have 'four 'seasons in 'one 'day...

LESSON 3

Stress and Rhythm

Mention has already been made in Lesson 1 of stressed and unstressed syllables. A stressed syllable is one which is said more strongly, with greater effort of the chest and mouth muscles than an unstressed syllable. All English words when they are said in isolation, by themselves, contain a stressed syllable. The word *carpet* has its first syllable stressed. The word *today* has its second syllable stressed, and the word *now* has its only syllable stressed. But when words are put together into sentences not every word is stressed. There are quite a number of words of one syllable which are not stressed; for instance, in the sentence *Take an apple* the first word *take* is stressed and so is the last word *apple,* but the little word in the middle, the word *an,* is not stressed. The reason why it is not stressed is that it is of less importance in this sentence than the other two words are. There are a considerable number of such short words in English which are usually of minor importance in the sentence and are therefore not stressed. This usual lack of stress has had an effect on the pronunciation of some of them; very often the (ə) vowel is used in them instead of some other, clearer vowel. For example, in the sentence just quoted *Take an apple* the unstressed word is pronounced with (ə). Yet when it is stressed, when it is said alone, the vowel (æ) is used.

There are thus a good many short English words which have two different pronunciations — one when they are stressed, which

is not very often, and one when they are unstressed, which is usual. It is very important to learn to use these words correctly, and to give them their 'weak' form, as it is called, when they are unstressed. Now these weak forms differ from the strong forms, that is the stressed forms, in two main ways: either there is a difference of vowel sound — the vowel (ə) in the weak form and some other vowel in the strong form — or some sound, either a vowel or a consonant is left out in the weak form. For example in the sentence *I'm going* the strong form *am,* with the vowel (æ) loses this vowel in the weak form and only the (m) remains — *I'm going.* On the other hand, in the phrase *So am I,* the word *am* has a different weak form, with the vowel (ə). So remember that some of these words have more than one weak form, but only one strong form. Here are some examples for practice. They start with 17 important auxiliary verbs, and there are three examples of each in short sentences. The first two sentences contain the weak form, the third the strong form. The learner should listen very carefully to each sentence as the speaker says it and then repeat it aloud, paying particular attention to the weak form or the strong form, as the case may be.

Do (də, d, 'du:)

MAN: Where do you live?... Do you live in London?...

WOMAN: Yes, I do...

Does (dəz, 'dʌz)

MAN: Where does John live?... Does he live in London?...

WOMAN: Yes, he does...

Am (m, əm, æm)

MAN: I'm going home...
WOMAN: So am I...
MAN: Am I very late?...

Is (z, s, ˈiz)

MAN: The sun's very hot...
WOMAN: It's hotter than yesterday...
MAN: It is, isn't it?...

Are (ər, ə, ˈɑ:)

MAN: The boys are at school...
WOMAN So are the girls...
MAN: Yes, they are...

Was (wəz, ˈwɔz)

MAN: I was thirty-five yesterday... It was my birthday...
WOMAN: Was it?...

Were (wə, ˈwə:)

MAN: Who were you talking to?...
WOMAN: They were friends of mine...
MAN: Were they English?...

Have (əv, v, ˈhæv)

MAN: Where have you been?...
WOMAN: I've been on holiday...
MAN: I haven't seen you for weeks...

Has (həz, s, ˈhæz)

MAN: Has anyone seen my pencil?...
WOMAN: It's fallen on the floor...
MAN: Oh, has it? Thanks...

Had (əd, d, ˈhæd)

WOMAN: Where had you met him?...
MAN: I'd met him in London...
WOMAN: I hadn't seen him before...

Shall (ʃəl, ʃl, ˈʃæl)

MAN: When shall I see you again?...
WOMAN: I shall be here on Monday...
MAN: Shall we talk about it then?...

Should (ʃəd, ˈʃud)

WOMAN: What should I do with my money?...
MAN: I should take it with you...
WOMAN: I shouldn't like to lose it...

Will (l, ˈwil)

MAN: I'll see you at lunch time...
WOMAN: Yes, we'll have a chat then...
MAN: Will you keep me a place?...

Would (əd, d, ˈwud)

WOMAN: My father would like to meet you...
MAN: I'd like to meet him, too...
WOMAN: I hoped you would...

Can (kən, 'kæn)

MAN: How can I help you?...
WOMAN: You can carry this...
MAN: I will if I can...

Could (kəd, 'kud)

WOMAN: I think I could do it...
MAN: At least you could try...
WOMAN: Yes, I could, couldn't I?...

Must (məst, 'mʌst)

MAN: We must try to get there early...
WOMAN We must leave in good time...
MAN: Yes, we must...

The weak forms in the foregoing examples mostly differed from the strong forms by the use of the vowel (ə) in place of some other vowel, but in a few cases sounds were omitted in the weak form which were present in the strong form. Notice especially the weak forms of the word *is*. The vowel is omitted altogether, and the consonant used depends on the preceding sound. If it is a vowel or a voiced consonant the sound (z) is used, for example in the sentence *he's there,* but if a voiceless consonant precedes it, then the hissing sound (s) is used, as in the sentence *It's there,* because the sound (t) is a voiceless consonant. The vowel most commonly found in weak forms is undoubtedly the vowel (ə), but it is not the only one. For instance the word *me* which has the vowel (i:) in its strong form has a weak form with the vowel (i), and there are several other words having the vowel (i) in their weak form. Here are some examples. These examples are all of common pronouns, and they are arranged in the same way as before — two weak forms and one strong form.

We (wi, 'wi:)

MAN: I'm afraid we shall be late...
WOMAN: Shall we?...
MAN: We can't help it...

She (ʃi, 'ʃi:)

MAN: Did she go to the station?...
WOMAN: She told me that John went...
MAN: But did she go?...

Me (mi, 'mi:)

MAN: Will you give me some tea, please?...
WOMAN: Yes, pass me the milk...
MAN: No milk for me, thank you...

He (i, hi, 'hi:)

MAN: John said he was coming...
WOMAN: Is he bringing Mary?...
MAN: He only said he was coming...

The learner should note in this last word not only that the weak form contains the vowel (i), but also that the sound (h) at the beginning is omitted. *John said he was coming.* There are several other pronouns in which the sound (h) is dropped in the weak form. In the strong forms, however, the (h) is always sounded. Here are examples of these words, with once again two weak forms and a strong form.

Him (im, ˈhim)

MAN: I hope Mary comes with him...
WOMAN: I asked him to bring her...
MAN: Yes, but you know him...

Her (ər, ə:, ˈhə:)

MAN: I'd like to see her again...
WOMAN: I met her brother yesterday...
MAN: Did he mention her?...

His (iz, ˈhiz)

MAN: He said his sister was in London...
WOMAN: Have you got his address?...
MAN: No, I've got hers but not his...

Himself (imˈself, himˈself)

MAN: John must be coming by himself then...
WOMAN: Yes, if he doesn't lose himself...
MAN: He can take care of himself...

Herself (ə:ˈself, hə:ˈself)

MAN: Mary can take care of herself too...
WOMAN: She prides herself on it...
MAN: She told me that herself...

There is a further point to be noted about these pronouns where the sound (h) may be omitted in the weak form, namely that at the beginning of a sentence, even though the word is not stressed, the (h) is usually kept.

There are three other pronouns which have weak forms, the

words *them, us* and *you. Them* is straightforward, the vowel (ə) replaces the vowel (e) of the strong form. *Us* has two weak forms, a normal one with the vowel (ə) and a special one which is used with the word *let* in the phrase *let's* and this consists simply of the sound (s). The word *you* has a weak form in which the vowel (u) replaces the vowel (u:) of the strong form. A weak form of *you* with the vowel (ə) is sometimes heard but this pronunciation is not to be recommended as it may sound vulgar. Here are some examples of these pronouns.

Them (ðəm, ˈðem)

MAN: I like them both...
WOMAN: Yes, I like them too...
MAN: I'd rather see them than anyone...

Us (əs, s, ˈʌs)

MAN: They want us to go and see them...
WOMAN: Let's ask them to come here...
MAN: That would be easier for us...

You (ju, ˈju:)

MAN: You can ask them tonight...
WOMAN: What day would you like?...
MAN: I'll leave it to you...

It is of great importance for all learners to use the weak forms of these words in unstressed position. It will improve their speech enormously, and will help them to acquire the characteristic rhythm of spoken English. Unless they use weak forms correctly their rhythm will never be right. When listening to English they should always try to notice the weak forms and, when speaking themselves, to copy the English way of using them.

LESSON 4

Stress and Rhythm

It was seen in the last lesson that there are a number of common, usually monosyllabic, words in English which are pronounced in two and sometimes more different ways according to whether they are stressed in the sentence, or unstressed. The form of pronunciation used in stressed position is called the strong form and that used in unstressed position the weak form. As these words generally occur in unstressed position the weak form is more common than the strong form. It has also been noted that the weak form may differ from the strong form in various ways, for example the vowel (ə) may be substituted for some other vowel, as in the weak form of the word *was,* or the vowel (i) may be substituted for the vowel (i:), as in the weak form of the word *she,* or a vowel may be omitted, as in the weak form of the word *is,* or a consonant may be omitted as in the weak form of the word *he.* Another thing noticed was that some words have more than one weak form. For example, the word *is* has two weak forms, the first consisting simply of the sound (z) when a vowel or voiced consonant precedes it, and another consisting simply of the sound (s) when a voiceless consonant precedes it.

The recording for this lesson illustrates three very common words all of which have two weak forms.

The

The normal pronunciation of the definite article *the* is also a weak form, (ðə), as in the phrase *the man.* The strong form of this word is (ði:) but it is very rarely heard. Before a vowel a second weak form (ði) with the vowel (i) in place of (ə) is used, as in the phrase *the orange.* The weak form with the vowel (ə) occurs only before consonants.

A

The normal pronunciation of the indefinite article is (ə) as in the phrase *a table.* The strong form of this word is (ei) but it is almost never heard. Before a word which begins with a vowel another weak form is used, in which the sound (n) is added to the vowel (ə). So there are two weak forms, one used before vowels, the other before consonants.

Some

This word has the vowel (ʌ) in its strong form, and either the vowel (ə) or no vowel at all in its weak form, for example *some bread.* In this case the learner may use whichever weak form he finds easier, but with the other two words he must use the appropriate weak form before vowels and consonants.

Here are some practice sentences for the above three words. There are two sentences only, both containing weak forms, for the first two words, since their strong forms are so rare, and three sentences, two with weak forms and the third with strong, for the word *some,* whose strong form is heard quite often.

The (ðə, ði)

MAN: The apples are on the table...
WOMAN: The oranges are in the kitchen...

A (ə, ən)

MAN: I have a brother and a sister...
WOMAN: I have an uncle and an aunt...

Some (sm, səm, 'sʌm)

MAN: Will you have some more bread?...
WOMAN: No, but I'd like some more tea, please...
MAN: I think there's still some in the teapot...

The record next illustrates a group of three words pronounced in different ways although they do not change their spelling or appearance.

Who

This word is used in questions, such as *Who was that?* . But it is also used in a quite different way in a sentence such as *The man who came to dinner.* In questions this word is always stressed and therefore has its strong form, but in its other use the word is usually unstressed, and it may then have a weak form without the first consonant, the sound (h).

That

That may be used, as it were, to point at something, as for example, in the sentence *That's John,* or it may be used in a quite different way in such a sentence as *The house that Jack built* where it is equivalent to *which* — The house *which* Jack built. In

such sentences the word is always unstressed and has a weak form with the vowel (ə), but when it is a pointing word it is usually stressed and even if it is not it still has the strong form with the vowel (æ).

There

The word *there* is another pointing word and is usually pronounced with the strong form (ðɛə), — for instance, *There you are.* But in saying a sentence like *There are five continents,* where *there* is simply an introductory word without much pointing at all, the word is not stressed and we use a weak form with the vowel (ə). Here are the examples on the record. There are three sentences for each word, the first two containing the weak form and the third the strong form.

Who (u:, 'hu:)

MAN: That's the man who helped me...
WOMAN: It's the man who lives next door...
MAN: Who's that with him, I wonder?...

That (ðət, 'ðæt)

MAN: Here's the cup that John broke...
WOMAN: He said that Mary did it...
MAN: I don't believe that...

There (ðə, ðər, 'ðɛə)

MAN: There's a fly in my tea...
WOMAN: There are two in mine...
MAN: There goes another...

The record continues with examples of seven more words of different kinds. The first two, *not* and *till*, have weak forms with the vowel omitted, whilst the others all have weak forms with the vowel (ə) substituted for some other vowel.

Not (nt, 'not)

MAN: I'm sorry you can't stay...
WOMAN: I'm afraid I haven't time...
MAN: It's not very late...

Till (tl, 'til)

MAN: I shall be here till Friday...
WOMAN: Can't you stay till Saturday?...
MAN: Till I get a letter, I don't know...

And (ən, 'ænd)

MAN: You and I are the same age...
WOMAN: So are John and Mary...
MAN: And Tom, too...

But (bət, 'bʌt)

MAN: I'm sorry, but I didn't understand...
WOMAN: But I spoke quite clearly...
MAN: Ah, but you spoke too quickly...

As (əz, 'æz)

MAN: Mary's as tall as I am...
WOMAN: She's not as fat though...
MAN: As to that, I don't know...

Many (mni, məni, 'meni)

MAN: How many brothers have you?...
WOMAN: How many brothers?...
MAN: Yes, how many?...

Than (ðən)

MAN: Mary's taller than me...
WOMAN: She's thinner than you, too...

The strong form of the last word *than* is so rare that no example was given of it.

PREPOSITIONS

These are more often unstressed than stressed, and there are six of them which have weak forms illustrated on the record. The first four all have a weak form with the vowel (ə), the other two, the words *to* and *into*, have two weak forms each, one with the vowel (ə), which occurs before consonants, and one with the vowel (u), which occurs before vowels. Again there are three examples of each word, two weak forms and one strong.

At (ət, 'æt)

MAN: I'll call at the house for you...
WOMAN: I'll expect you at eight o'clock...
MAN: Yes, at or just after eight...

For (fər, fə, 'fɔ:)

MAN: Will you stay for a meal?...
WOMAN: I shall be too late for that...
MAN: What's all the hurry for?...

From (frəm, 'frɔm)

MAN: I shall be busy from two till six...
WOMAN: Come straight here from the office ..
MAN: It's difficult to get away from...

Of (əv, 'ɔv)

MAN: You won't have a lot of time...
WOMAN That's the worst of it...
MAN: I'll see what I can think of...

To (tə, tu, 'tu:)

MAN: Where would you like to go?...
WOMAN: Shall we go to London?...
MAN: Yes, I'd like to...

Into (intə, intu, 'intu:)

MAN: We might get into a theatre...
WOMAN: Or into the cinema...
MAN: They're easier to get into...

Notice that these prepositions, when they occur at the end of a sentence, even though they may not be stressed, are always pronounced in their strong form.

The next illustrations on the record are of a number of words which have one pronunciation when they stand by themselves and a different one when they occur as the unstressed part of a compound word. The word *man* when is stands by itself is always

pronounced (mæn) but in the word *postman,* where it forms the second part of the compound, it is unstressed and the vowel (ə) replaces the vowel (æ) ('poustmən). There are seven of these words, and in all but the last the weak form contains the vowel (ə). The last word, *day,* has the vowel (i) in its weak form.

Man ('mæn, mən)

MAN: A lady and a gentleman are here...
WOMAN: That man is a postman...
MAN: That other man is a milkman...

Men ('men, mən)

MAN: There are two gentlemen outside...
WOMAN: These men are postmen...
MAN: The other men are milkmen...

Land ('lænd, lənd)

MAN: I've bought some land in Scotland...
WOMAN: I've got some in England...

Penny ('pæni, pni)

MAN: A penny is bigger than a halfpenny...
WOMAN: I bought a twopenny ticket...

Pence ('pæns, pəns)

MAN: Pounds, shillings and pence...
WOMAN: My ticket cost twopence...
MAN: Mine cost tenpence...

Sense ('sæns, səns)

MAN: You're talking nonsense...
WOMAN: I'm talking sense...

Day ('dei, di)

MAN: What a nice day for a holiday...
WOMAN: Today is my birthday...

LESSON 5

Intonation

Intonation is the tune, the melody, the music of speech. When we speak any language we do not say every word on the same note. There are changes of pitch, just as there are in musical tunes, and it is the study of these changes of pitch, these speech tunes, which goes by the name of intonation. The tunes of English are not the same as the tunes of any other language. English has its own characteristic tunes, and it is just as important to use the correct English tunes as it is to use the correct English vowels and consonants. The main thing that intonation does in English is to show the speaker's state of mind as he speaks, the mental attitude which accompanies his words. For example, the single word, *no,* may serve as a definite statement, or as a reluctant admission, or as an exclamation, or as a question, depending entirely on the tune of the speaker's voice as he says it. It is clear therefore that if a learner uses the wrong tune when saying an English sentence he may easily be misunderstood. Of course the change of tunes does not change the meaning of a word — the word *no* still has the same meaning no matter what tune is used; but a different tune does show a different attitude on the part of the speaker.

The following intonation exercises take account first of the tunes and what they sound like and how to make them, and second, and equally important, what attitudes they denote when they are used.

THE FALLING TUNE

This tune in its simplest form, consists of a fall of the voice from a fairly high note to a very low note on a single syllable. The record gives words for you to practise. They are in three groups. First one with a very long syllable, then one with a shorter syllable, and finally a group with a very short syllable. The learner should say each word after the speaker and be sure like him to make a fall from high to low on each word.

no... two... you... how... why... five... nine... please... soon...
one... ten... still... come... grand... wait... nice... out... horse...
yes... six... what... which... hat... but... look...

All the syllables in that first exercise were stressed. The record next illustrates what happens when a stressed syllable is preceded or followed by an unstressed syllable in words or short sentences. Such unstressed syllables are said on a very low note whether they are before or after the fall. First there are some single words with an unstressed syllable before a stressed one, then some simple phrases with the same stressing and finally some phrases with the pattern: unstressed — stressed — unstressed.

before... behind... alone... again... explain... myself...
I know... you can... he will... they come... it's me...
I saw him... it's easy... they did it... you've lost it...
on Sunday...

The record next illustrates what happens when there are other stressed words in a sentence with a falling tune, other words which

are important to the speaker's meaning. When there are two stressed words the first one is one on a fairly high note but level and not falling in pitch, and it is the second word which has the fall. If there are unstressed syllables in between they are also high, like the first stressed syllable. Here are some typical examples, first with two stressed syllables only and then with a third intermediate unstressed syllable.

go home... what's that?... how many?... two shillings...
stay here... that's fine... well done...
come to dinner... what was that?... seven shillings...
go away... that was splendid... try again...

When there are more than two important stressed words in a sentence with falling tune, the first one is high and level as before, the second is a little lower and still level, the third lower still, and so on until the last one is reached, and the last one has the fall which is characteristic of this tune. So the sentence starts high, gradually gets lower and finally falls to a very low level on the last important word. Here are the practice sentences.

What was that noise?... Why did you do that?...
Come and see me tomorrow... I want to tell you a story...
I've heard it all before... What a pretty room... The train arrived early... One, two, three, four...

What was that noise ?

Something must now be said about the uses of this tune. The falling tune is used very often for questions which contain a word such as *why, what, how* and so on. It is also used in plain statements which give information which is complete. Here are examples of such questions and answers with this falling tune. Each one should be repeated after the speakers.

MARY: What's your name?
JOHN: My name's John.
MARY: How old are you?
JOHN: I'm thirty-five.
MARY: When's your birthday?
JOHN: It's on the tenth of December.
MARY: How many brothers have you?
JOHN: I haven't any brothers at all.
MARY: How many sisters have you?
JOHN: Just one.

In the next set of examples it is John's turn to ask the questions. Notice that he emphasises the words *you* and *your,* for contrast.

JOHN: What's your name?
MARY: My name's Mary.
JOHN: How old are you?
MARY: I'm nearly thirty.
JOHN: When's your birthday?
MARY: It's on the first of May.
JOHN: How many brothers have you?
MARY: Two.
JOHN: How many sisters have you?
MARY: None at all.

If the learner has a friend who will cooperate it will be useful for them to practise together asking and answering questions in this way. The same is true of the next exercise. When a person is given an order to do something, a command, this same falling tune is used. The examples on the disc consist of a command, an order, then a question, and then an answer, all with the same tune.

WOMAN: Stand up. What have you done?
MAN: I've stood up.
WOMAN: Pick up your pencil. What have you done?
MAN: I've picked up my pencil.
WOMAN: Give it to me. What have you done?
MAN: I've given it to you.
WOMAN: Sit down again. What have you done?
MAN: I've sat down again.

The falling tune is also used with exclamations, which are really nothing more than a special kind of statement. The next exercise consists of a command to look at something followed by an exclamation, both with the same falling tune.

MAN: Look at this picture.
WOMAN: How beautiful!
MAN: Now look at this book.
WOMAN: What a very big one!
MAN: Look at the sun.
WOMAN: Isn't it bright!
MAN: Look at me.
WOMAN: Oh dear!

The last use of the falling tune is in question phrases, phrases added on to a statement to turn it into a question. For example *It's Monday, isn't it?* — where *isn't it?* is a question phrase. All such question phrases have a falling tune when the speaker does not expect the other person to disagree with him, when he thinks that the answer is obvious. Both the statement and the question phrase have a falling tune, so there are two falls in the whole sentence. In the exercise questions of this kind are followed by short answers consisting of the word *yes* or *no* and a short phrase agreeing with the speaker. The answer to the example *It's Monday, isn't it?* would be *Yes, it is;* again there are two falls, one on the word *yes* and one on the word *is*. Each question and each reply should be repeated after the speaker.

MARY: What a lovely day, isn't it?
JOHN: Yes, it is.
MARY: How blue the sky looks, doesn't it?
JOHN: Yes, it does.
MARY: What a lot of people, aren't there?
JOHN: Yes, there are.
MARY: You're on holiday, aren't you?
JOHN: Yes, I am.
MARY: It's a long one, isn't it?
JOHN: Yes, it is.
MARY: You don't talk very much, do you?
JOHN: No, I don't. You ask a lot of questions, don't you?
MARY: Yes, I do.

LESSON 6

Intonation

The tune described in the last lesson was called 'the falling tune', because on the last important stressed syllable the voice fell from a fairly high note to a very low note, and any following syllables were also low. The present lesson introduces its counterpart 'the rising tune'.

THE RISING TUNE

This tune in its simplest form consists of a rise in the voice from a very low note to a fairly high one on a single stressed syllable. This is illustrated on the record first slowly, with very long syllables, and then gradually more quickly with shorter syllables.

no... two... three... four... now... please... home...
five... nine... one... eight... ten... still... nice... wait...
them... when... again... this... that... which... what...
six... yes... much...

When there are one or more unstressed syllables before the stressed syllable they are said on a very low note, just as in the case of the falling tune. But any unstressed syllables after the stressed syllable form a rising sequence, so that a sentence with a rising tune always has the voice rising at the end whether it

ends in a stressed syllable or not. Here are some examples with first an unstressed syllable before the rise, and then an unstressed syllable at the end as well.

Alone... before... behind... again... myself... all right... did you?... can we?... are they?... shall we?... you didn't?... we couldn't?... they wouldn't?... I needn't?...

Those examples were all very short phrases; but unstressed syllables at the end and at the beginning of a rising tune are always treated in this way regardless of the length or shortness of the sentence.

Now comes the question: what if there are other stressed words, words important to the meaning of the sentence, besides the one on which the rise occurs? Such words behave in the same way for this rising tune as they do for the falling tune, that is to say the first stressed syllable is on a high note in the voice, and level, not falling; the second is slightly lower, also level, the third a little lower and so on until the last important word is reached, and then comes the rise, on that last important word. So there is a gradual lowering of the voice from the first stressed syllable to the last, and then the rise as already described. Here are some examples beginning with only two important words and then gradually getting longer.

Come on... don't go... will you come?... may I see?... shall we be late?...
I'll see you later... I shan't be very long... won't you stay to dinner?... may I look at your book?...

The uses of the rising tune must now be considered. One very important use is in asking the kind of questions which can be

answered simply by saying *yes* or *no*. Such questions, as will already have been noticed from the examples, are always asked with a rising tune.

According to the last lesson statements giving complete information are said with a falling tune, and that is quite true. But it must be added that statements which, besides giving information, are meant to sound reassuring and encouraging are very often said with a rising tune. In the next exercise John and Mary are having a guessing game. Mary has thought of an object, actually the table at which they are sitting, and John is trying to guess what it is by asking questions which must be answered by either *yes* or *no*. It will be noticed that the answers are all said with a rising tune except the last one. The learner should repeat the questions and answers after John and Mary.

MARY: Is it in this room?
JOHN: Yes.
MARY: Can I see it?
JOHN: Yes.
MARY: Is it made of metal?
JOHN: No.
MARY: Is it made of wood?
JOHN: Yes.
MARY: Could I carry it?
JOHN: No.
MARY: Is it useful?
JOHN: Yes.
MARY: Has it got legs?
JOHN: Yes.
MARY: Is it this chair?
JOHN: No.
MARY: Is it the table?
JOHN: Yes.

Learners will find this a very useful game to play to practise this rising tune. For the next exercise here is another conversation, again between John and Mary, this time in a restaurant after they have had dinner. Again we have questions which can be answered by *yes* or *no,* and again we have reassuring, encouraging answers said with the rising tune. Notice in particular the very common answers *yes, please* and *no, thank you,* which are always said in this way.

MARY: Have we time for another coffee?
JOHN: I think so.
MARY: Shall I give you some?
JOHN: Yes, please.
MARY: Do you take sugar?
JOHN: No, thank you.
MARY: Will you have a cigarette?
JOHN: In a moment.
MARY: Have you paid the bill?
JOHN: Not yet.
MARY: Shouldn't we be going now?
JOHN: All right.
MARY: Oughtn't we to take a taxi?
JOHN: If you like.

Reference was made in the last lesson to question phrases, short phrases added on to statements in order to turn them into questions. For example, in the sentence *That's mine, isn't it?* the first two words — *That's mine* — are a statement, with a falling tune, and the last two words — *Isn't it?* — are the question phrase. When the speaker expects the other person to agree with him he uses a falling tune on the question phrase. But when he does not necessarily expect the other person to agree with him, when he simply

wants information, then the question phrase is said with a rising tune.

In the last lesson we also had short answers to such questions, things like — *yes, it is* and *no, it isn't* and so on, said with two falls, one on the first word and one on the last word, agreeing with the other person. But an answer disagreeing with him would have a fall on the word *yes* or *no,* but a rise at the end. Two falls for agreement, a fall and a rise for disagreement. In the next exercise we have question phrases with a rising tune and this type of answer disagreeing with the speaker's view.

JOHN: You're on holiday, aren't you?
MARY: No, I'm not.
JOHN: You're not working, are you?
MARY: Yes, I am.
JOHN: You work in London, don't you?
MARY: No, I don't.
JOHN: It's nearly time for tea, isn't it?
MARY: No, it isn't.
JOHN: You're not hungry, are you?
MARY: Yes, I am.
JOHN: You'll soon be going home, won't you?
MARY: No, I shan't.

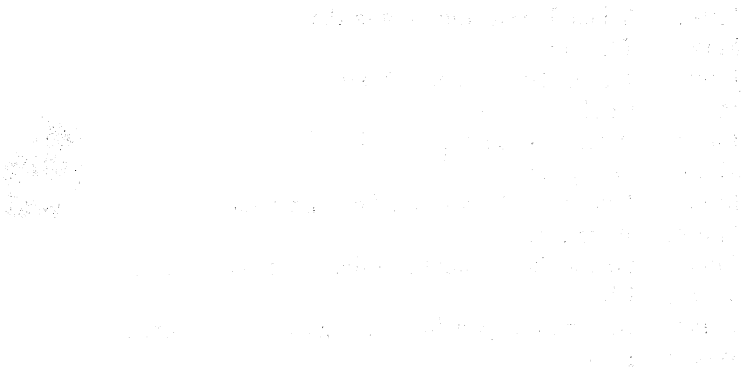
We have already seen that questions containing a word such as *what, how, why,* and so on, in other words, questions which cannot be answered by *yes* or *no,* are commonly said with the falling tune. It must now be added that those questions are also very often said with a rising tune if the speaker wants to show that he is sympathetic and interested in the subject, as well as wanting

information about it. Here are some questions of this kind, with reassuring encouraging answers, as before.

MARY: How long will you be out?
JOHN: Not long.
MARY: When will you be back?
JOHN: Soon after ten.
MARY: What are you going to do?
JOHN: Nothing very interesting.
MARY: Where are you going?
JOHN: Just down the road.
MARY: Who are you going to see?
JOHN: Tom.
MARY: Why are you going to see him?
JOHN: Just for a little chat.
MARY: What about?
JOHN: Nothing in particular.

One more important use of the rising tune is in parts of sentences which are not finished. Very long sentences are very often broken up into parts, and those parts which are leading on to something else are said with a rising tune, to show that they are not complete. In the next exercise John tells Mary what happened when he went out to visit Tom. Each sentence of his story is in two parts, the first part with a rising tune, the second and final part with a falling tune. Mary encourages him to go on with a series of short questions, all with the rising tune. Learners should note this form of response. It is very useful in normal conversation, without being very difficult to think out.

JOHN: When I went out it was dark.
MARY: Was it?
JOHN: Just at first I couldn't see.
MARY: Couldn't you?
JOHN: After a while I got used to it.
MARY: Did you?
JOHN: I went to Tom's and he wasn't there.
MARY: Wasn't he?
JOHN: So I walked around and then came back home.
MARY: Oh?
JOHN: And now if you like we'll go to the pictures.
MARY: Lovely!



LESSON 7

Intonation

THE FALLING-RISING TUNE

This tune is so called because in sentences where it occurs there is a fall of the voice from a fairly high note to a very low one and after that a rise from the low note to a higher one again. For practice, it is easiest to begin with phrases and words of three syllables. In the first examples on the record the fall of the voice

is on the first syllable, the second syllable is on a low level note, and the rise is on the last syllable. Then the record goes on to phrases and words of only two syllables, in which the fall is on the first and the rise on the second syllable.

I can go... you can come... they don't know... we don't mind... he may know... she may come...
somebody... Saturday... everything... holiday... Manchester... motor car...
I can... you can't... he will... she won't... they do... we don't...
sometimes... careful... London... Mary... sorry... better...

In those last words, with short vowels, the fall and the rise have to be rather quicker. The same thing is true of the next exercise where the fall and the rise both occur on the same syllable. The examples are of words of one syllable, with the fall on the first part of the vowel and the rise on the second part. They begin with very long syllables, so that the fall and rise can be said fairly slowly, then go on to rather shorter syllables, and lastly to very short syllables when the fall and the rise must be said quite quickly.

no... two... three... four... five... these... those...
one... ten... well... come... them... wait... nice... half...
six... stop... this... that... up... yes... push...

As has been seen, the falling-rising tune can be heard on one word or spread over several words, that is, with the fall on one word and the rise on some following word. Any syllables in between the fall and the rise are always on a very low note. If there are unstressed syllables before the fall, they are said on a low note, just as they are with the falling and rising tunes. Any stressed syllables before the fall are also treated in the same way as in the other two tunes, that is to say, the first one is high in the voice, the second a little lower, the third lower still, and so on until the

fall is reached. In the next exercise the examples start with only unstressed syllables before the fall, then there is one stressed syllable, and finally two stressed syllables. Particular attention should be paid to the last set of examples in which the fall and the rise are on the last word of the sentence.

We went there yesterday... I told you it was on Saturday... I'm sorry about that... I can see him now... I want to see him if I can... You weren't there when I called... I'm going to London today... You can go home now...
I can't do it tomorrow... I couldn't do it yesterday... You mustn't come today... I don't want it now...

How is the falling-rising tune used and what attitude of mind on the part of the speaker does it convey? One very common use is exemplified in the example in the last exercise — *I'm going to London today.* In that sentence there is a statement — *I'm going to London* — followed by a word added on to make the sentence more precise, the word *today.* In sentences like this, consisting of a plain statement with a word or phrase added on at the end to qualify it, the fall occurs on the main statement and the rise on the qualifying word or phrase. In the statement — *I'm going to London* — there is a fall on the word *London,* and then on the word *today* the voice rises again. Naturally the fall and the rise are always divided in such cases, they are never on the same word. But if we want to correct something a person has said then we use the falling-rising tune on one word, the word we particularly want to correct. For example, in answer to the remark. — *He's going to London today* — if we knew that it was tomorrow and not today that he was going, we might say the single word *tomorrow* with the falling-rising tune, to show that it was a correction. The next exercise consists of statements and corrections of this kind.

MARY: My holiday starts tomorrow.
JOHN: Not tomorrow.
MARY: You'll be seeing Tom on Sunday
JOHN: On Saturday.
MARY: I'm having tea at five o'clock.
JOHN: At four o'clock, you mean.
MARY: I can do it in a few minutes.
JOHN: In a few hours, more likely.
MARY: It's your birthday on Monday.
JOHN: Not this Monday.
MARY: You'll be thirty-five then.
JOHN: Thirty-four.

Not only corrections of this kind but differences of opinion in general also having this falling-rising tune. For instance, if one person says to another — *I like that* — the second might reply: *I don't* — with a fall on *I* and a rise on *don't*. In the next exercise we find Mary making statements of the same kind as before and John, in rather a disagreeable mood, expressing the contrary opinion each time.

MARY: I think I'll have a rest now.
JOHN: I shan't.
MARY: I feel tired today.
JOHN: I don't.
MARY: It's so hot in this room.
JOHN: I don't think so.
MARY: My head aches when it's hot.
JOHN: Mine doesn't.
MARY: I don't like the heat.
JOHN: I do.
MARY: I'll go for a swim this afternoon.
JOHN: I shan't.
MARY: It'll be cool in the water.
JOHN: It won't.

Another interesting use of the falling-rising tune is in expressing tentative opinions. A speaker may make a statement giving his opinion in two main ways; either he may use a falling tune, which is equivalent to saying simply — 'this is my opinion' — or he may use a falling-rising tune, which is equivalent to saying — 'this is my opinion, but I am not certain that I am right, I may be mistaken'. In the next exercise we find Mary asking questions which can be answered by *yes* or *no,* and therefore with a rising tune, and John giving his opinion in this rather tentative way. Notice the difference between the sound of the rising tune and that of the falling-rising tune.

MARY: Is it going to rain?
JOHN: I hope not.
MARY: Ought we to take our coats?
JOHN: I think so.
MARY: Shall we be late?
JOHN: We might be.
MARY: Is the car all right?
JOHN: I expect so.
MARY: Will it break down?
JOHN: I doubt it.
MARY: Have you got enough petrol?
JOHN: I hope I have.

The falling-rising tune in those answers suggests that each time John is thinking to himself — 'but I'm not absolutely certain' — and this ability to suggest a thought in the speaker's mind beyond the actual words he uses is very typical of the falling-rising tune. For instance it is very often used to express a grumble, either about the general situation, or about the attitude of the person spoken to, and this is illustrated in the last exercise. John and Mary are

in their car on their way to an appointment, and both are grumbling, Mary because they are going to be late, and John because he thinks Mary a little unreasonable. Each sentence contains the falling-rising tune to show this.

MARY: I don't like this fog.
JOHN: It might be worse.
MARY: You're not driving very fast.
JOHN: It's quite fast enough.
MARY: We haven't very much time.
JOHN: It's only six o'clock.
MARY: We've only half an hour.
JOHN: I can't help it.
MARY: I wish we'd left earlier.
JOHN: That wasn't my fault.
MARY: There's no need to quarrel about it.
JOHN: We shall be there by seven.

LESSON 8

Intonation (Revision)

This lesson revises the three main tunes already described and gives examples of them in ordinary conversation. Here is a summary of their characteristics and use.

THE FALLING TUNE

Description:

The voice falls from a fairly high note to a very low one on the last important stressed word of the sentence.

Use:

For short complete sentences intended simply to convey information and nothing more; for questions which cannot be answered by *yes* or *no;* for commands or orders and exclamations; and for question phrases added to statements, if the speaker definitely expects the other person to agree with him.

THE RISING TUNE

Description:

The voice rises on the last stressed word or the syllables following it.

Use:

For statements meant to reassure the listener or encourage him, as well as for disagreeing with him in such answers as 'No I don't; for questions other than the *yes — no* type if the speaker wants to show interest and sympathy; for question phrases added to statements when the speaker doesn't necessarily expect his listener to agree; for incomplete parts of sentences, when the speaker is going on to say something else.

THE FALLING-RISING TUNE

Description:

The voice falls on the most important part of the sentence and rises on some following word or on the same word, depending on the situation.

Use:

For statements followed by a qualifying word or phrase which makes the statement more precise; for making corrections to what someone else has said; for differences of opinion; and for suggesting something in the speaker's mind beyond the words he uses, doubtfulness, or a grumbling feeling very often.

The employment of the falling and the rising tune is illustrated in the following conversation in a shop.

WOMAN: Good morning.
MAN: Good morning, madam. Can I help you?
WOMAN: Yes, you can. I'd like to buy a watch, please.
MAN: Certainly, madam. Is it for yourself?

WOMAN: Oh no. It's for my small daughter.
MAN: I see. You don't want a very expensive one, I suppose.
WOMAN: No. Fairly cheap, and fairly strong, too.
MAN: I understand. Will you have a look at this one, madam?
WOMAN: I think that looks too small. I'd rather have a bigger one.
MAN: What about this, madam?
WOMAN: That looks fine. How much is it?
MAN: Let me see. That's five pounds ten.
WOMAN: Oh dear. I'm afraid that's too much.
MAN: Here's one that's a little cheaper.
WOMAN: How much is that?
MAN: Four pounds fifteen.
WOMAN: Yes, I'll take that one.
MAN: Can we send it for you, madam?
WOMAN: No, thank you. I'll take it with me. Four pounds fifteen.
MAN: Thank you, madam. Good morning.
WOMAN: Goodbye.

Note that the greetings *good morning, good afternoon,* or *good evening,* can be said with either the falling or the rising tune — the rising tune sounds a little more friendly, and the falling tune a little more business-like, but both are heard very often. On the other hand if these same phrases are used in saying 'Goodbye' to a person, as they may be, then the rising tune is always used, and the falling tune would sound impolite. The same is of course true for the world *Goodbye;* that must have the rising tune too. The word *Please,* when it is added at the end of a statement or a question for politeness' sake must always be said with a rising tune, or else the politeness is lost. And the word *Thank you* is treated

in the same way unless it stands alone, as it often does. Then it may be said with a falling tune, if it indicates sincere gratitude on the part of the speaker, or with a rising tune if it shows simply the acknowledgement of a routine service, such as handing something to someone.

Next comes a short conversation between John and Mary using the falling tune and the falling-rising tune.

MARY: I think I'll go shopping today. I want to buy a hat.
JOHN: Why? You've got a hat already.
MARY: But I can't wear that. It's two years old.
JOHN: That's not very old. My hat's nearly ten years old.
MARY: Don't be silly. I must have another hat.
JOHN: I was only teasing. I'll come with you if you like.

Notice in particular the command — *Don't be silly* — said with the falling-rising tune, a fall on the verb *don't* and a rise on the word *silly*. Commands said in this way have a rather grumbling tone as though the speaker was at the end of his patience and simply imploring the other person to do what he asks. Similarly the sentence — *I must have another hat* — also said with falling-rise tune, shows Mary's impatience with John's stupidity. And in the same way John's reply — *I was only teasing* — seems to suggest that there is no need for Mary to be angry with him.

In the next conversation Mary is choosing a hat in a shop. The tunes used are the rising tune and the falling-rising tune.

MARY: Do you like this green hat?
JOHN: It's not bad. But I like the red one better.
MARY: The one with the feather? I couldn't wear that.
JOHN: You could. It's quite big enough.
MARY: Try to be serious. I think I like the green one best.
JOHN: All right then, I'll pay for it if you like. Fifteen shillings, isn't it?
MARY: Fifteen pounds, darling.
JOHN: What!

Mary's remark — *The one with the feather?* — is equivalent to a question — *Do you mean the one with the feather?* — and is said with a rising tune to show that it is a question rather than a statement. Then at the end John says — *What!* — also with a rising tune, in order to show that he can hardly believe his ears and wants Mary to repeat what she said. Questions of this kind asking for a repetition of something just said are always said with a rising tune.

In the final conversation piece we find John and Mary thinking about having tea in the garden. In this piece all three tunes are used.

MARY: Let's have tea in the garden, shall we?
JOHN: That's a good idea. Shall I take the table out?
MARY: Yes, please. And the chairs, too.
JOHN: Right. Where shall I put them?
MARY: Oh anywhere. I'll bring the tea.
JOHN: Good. We'll have the table here, and the chairs here.

MARY: Why have you put the table there?
JOHN: Well, you said anywhere.
MARY: Yes, but you must be sensible. It'll be too hot there.
JOHN: Where shall I put it then?
MARY: Bring it under the tree here. That's better.
JOHN: Now perhaps we can have some tea.
MARY: Oh dear. I'm so sorry. I've forgotten the sugar. Would you mind getting it for me?
JOHN: Not at all.
MARY: Now where did I put the milk? Ah, here it is.
JOHN: Here's the sugar.
MARY: Thank you. That's your cup.
JOHN: Thank you. This is very pleasant.
MARY: It is, isn't it? But I'm a bit cold here. Do you think you could move the table again? I'm sorry to be a nuisance.
JOHN: All right. I'll put it back where it was. Is that better?
MARY: Much. Where are you going?
JOHN: I'm going indoors. For a bit of peace and quiet.

It should be noticed that when Mary apologises for forgetting the sugar, and for wanting the table moved again she uses the falling-rising tune. Sentences such as — *I'm sorry* — and — *I'm sorry to be a nuisance* — are always said with the falling-rising tune.

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